certainly none of those outrageous absurdities which found their way into the exhibitions of the competition designs for the new Houses of Parliament and the Nelson monument. Yet have we here no fewer than 140 subjects; the productions, not of a series of years, but of a single one, all belonging to a branch of art in which we are as yet unpractised; at the same time that it is one which demands assiduous practice and profound study.

Where, it was asked—and the question seemed not an unreasonable one—was the talent required for the occasion to come from all at once, just when it was wanted? And lo! we find it has started up and burst upon us from those to whom it was least of all looked for. It is a most remarkable and a no less satisfactory than remarkable circumstance that those to whom the premiums have been awarded, are names either quite unknown, or comparatively obscure, and very secondary indeed to many that stood high in public favour; and though in our paper of last Saturday, the adjudication of the premiums was spoken of, we may as well briefly repeat the names of the successful artists—viz., E. Armitage, G. F. Watts, and C. W. Cope, 300*l.* premiums; J. C. Horsley, J. Z. Bell, and H. J. Townsend, 200*l.* premiums; and W. E. Frost, E. T. Parris, H. C. Selhous, J. Bridges, and J. Severn, 100*l.* premiums. Besides, that this circumstance is a pledge that the rewards have been bestowed with perfect impartiality, and with regard only to the intrinsic merits of the respective productions, it is of good augury to find that there is rising talent, and, as yet, almost untried strength, in art among us, fraught with high promise for the future. Of such talent there may be even more than we can ascertain, for several works there are which deserve to have been similarly distinguished, could the number of premiums have been increased. Of these the authors are now unknown, no other names than those of the premiated being published; whereas in the case of the two architectural competitions above referred to, the names of all the exhibitors were given in the catalogue. In all probability, however, the secrecy now observed will not be kept up much longer—at least not entirely—since there are many who will lose no credit, on the contrary, gain honourable distinction, by declaring themselves authors of productions alluded to as "approved of," although the premiums being exhausted, no such testimony of their merit could be conferred upon them. If it be strange that the names which have been disclosed are themselves nearly entire strangers to the public ear, quite as extraordinary would it be should there, among those which remain to be revealed, be none of artists of established repute, and to whom we have been accustomed to look up as the leaders and chief supporters of our school of painting. Should it, indeed, turn out after all that the other next best productions we meet with here—and there are several which are so nearly equal in ability to the premiated ones as to render the distinction which has been made seem somewhat disproportionate—are also by persons scarcely known to fame, all the more reason will there be to congratulate ourselves on possessing a fund of talent in this country, not even so much as suspected to exist among us before. In that case we may fairly conclude, that if, notwithstanding its excellencies in many respects, the English school has attempted to exert only in the subordinate walks of art, and even when it has touched the historical style at all has rather sought to lower it and keep it down to the level of familiar composition, this has been chiefly owing to the cause so frequently assigned—want of adequate encouragement or of even fair opportunity. Hitherto, if we have had eagles at all, they have been tamed ones; we have either clipped their wings or cooped them up in cages. At length we have permitted them to take flight and to try the strength of their pinions, but it still remains to be seen whether they will be able to draw up public taste from its present "low terrene" into a more empyrean sphere of art. The exhibition of the cartoons, which in themselves are merely preliminary studies, but partially decides the question: it affords evidence that there is talent among us, which has till now been latent; yet it is not therefore quite certain that such talent will be hereafter fully encouraged, and that the future frescos of the "Palace of Westminster" will give an entirely new direction to English art, so as to establish a new era of it, when historical painting will both become more familiar to us, and be less familiarly treated by us—be treated less melo-dramatically and with more of poetical gusto.

Of subjects professedly poetical—at least, derived from our British poets—there are many in the present exhibition, in fact rather more than one-third of the entire number; for there are no fewer than 29 from Milton, 16 from Shakspere, and nine from Spenser. Among them all, however, only one has obtained a premium—viz., No. 10, by Frost, representing "Una alarmed by the Fauns and Satyrs," from the "Faerie Queene,"—a poem of which many will now read more in the extracts given in the catalogue than they have ever yet done. Milton is far less a poet for painters than Spenser, at least in his "Paradise Lost," where it is hazardous for the pencil to attempt to follow his flights, and palpably embody to the eye either superhuman beings or our first parents—

> "Adam, the goodliest man of men since born
> His sons; the fairest of her daughters, Eve,"

have always disappointed us upon canvas, and sometimes appeared to us but very ordinary mortals; nor do they shew themselves much otherwise in any of the present cartoons. There are, however, several scenes from the "Samson Agonistes," and one or two from "Comus:" among them that of "Sabrina releasing the Lady" (No. 57), is one of great merit as a composition. Shakspere would of all our poets seem the one the most congenial for the painter's purpose, because supplying both dramatic action and accurately defined character; yet while some of his pieces afford the artist no more than what he may derive from professedly historic sources, others furnish merely familiar subjects, not above the level of ordinary life. His dramas have, besides, been so frequently "illustrated," as it is called, by book-plates and similar graphic manufacture, that subjects derived from them are become rather a drug; and what is not least of all, the Shakspere of the stage has generally been substituted for the Shakspere of the closet. Most of the Shakesperian subjects we here meet with are from *Macbeth* and *Lear*; and that representing the death of *Lear* (No. 16) is one of the best and most vigorous cartoons, ably composed, and broad and bold in execution.

Here we must be allowed for a while to pause until other visits to the cartoons shall have enabled us to speak more fully as to some of them individually than we can as yet pretend to do; for works of the class are not to be read off-hand or at sight; on the contrary, the greater their merits, the more leisurely do they require to be perused. What we have seen relieves us from a good deal of mistrust and apprehension, by satisfying us that we have already artists equal to the task in some of the main requisites for it, and who, if they do but go on as they have commenced, will greatly advance historical and poetical design in this country. Still the cartoons themselves may not satisfy the general expectation, if merely because the exhibition in Westminster Hall does not afford the public the means of judging of the effect of fresco-painting itself, and as an integral portion of architectural decoration. In order to do this, it would be necessary to fit up a temporary apartment, in every respect similar—perhaps even in size—to what Mr. Barry purposes for his building, with cartoons fully coloured and arranged on the walls exactly as they will be according to the architect's designs. For such exhibition, however, there is yet ample time; in fact, in the present initiatory stage of the business it would be somewhat premature, since it would be desirable in such case that the cartoons should be fac-similes of the intended frescos, and represent some of the subjects actually fixed upon for execution, which is not the case with those forming the present exhibition. Some of the compartments which will be allotted to fresco in Mr. Barry's structure, will, in all probability, be very much larger than these study cartoons, whose average dimensions do not exceed 10 by 15 feet. The works exposed to view in Westminster Hall are to be received, not as samples of fresco-painting, or of the intended style of decoration to be adopted in the palace of Westminster, but merely as primary evidence to shew what prospect there is of success; and they satisfy that there is among our artists "stuff" of more sterling quality than that which has been chiefly in request with the public.—*Morning Herald.*

TICKENHAM CHURCH AND FONT.

Tickenham Church, Somersetshire, dedicated, it is said, to the saints Quiricus and Julietta, is a building of considerable antiquity, about three miles from Clevedon, and ten from Bristol. It consists of a nave with north and south aisles, a chancel which has a south aisle, a small porch on the south side, and a tower at the west end. Most of the piers and windows are of the perpendicular style; but the outer doorway of the porch is early English, and there are one or two decorated portions. The most interesting objects in the interior are the font, and three recumbent figures; the latter lying in line, towards the eastern part of the north aisle. Two represent warriors, of whom one was a crusader, or had at least made the vow of pilgrimage, as apparent from the crossed legs: he has a lion at his feet. The other is a female figure. Probably all three were formerly tenants of the neighbouring manor-house, though no inscription declares the names of the persons they are intended to represent.

There is an altar-tomb, likewise, in the south aisle, on which is carven a cross (fleury), but this, too, is without inscription.

The font is an interesting specimen of early English work; it is supported by four small pillars

with capitals and bases at the angles, and a larger one in the centre. The roofs of the nave and of the south aisle of the chancel are semi-cylindrical, with longitudinal and transverse ribs, which have flowers at their intersections. The tower is well proportioned and of three stages, but at present has no battlement or parapet. There is a staircase-turret at the N.W. angle; and the belfry contains five bells.

Over the eastern end of the north aisle there remains a gable cross, which (though but of small size) has upon it a delicately-wrought figure. It is seldom that a true crucifix in such a situation can be found, as images of the Saviour were sought after and destroyed with even greater zeal than those of saints.

Of the cross which formerly stood in the churchyard, only the base and a small part of the shaft remain.

In close vicinity to the church stands the ancient manor-house, now converted into a farm-house, but still the property of the lord of the manor. It has several pointed windows of the Decorated style. Two curious ceilings remain in the building, one of oak, and one of plaster: the former is nearly flat, and divided into square compartments, with delicately carved flowers at the intersection; the other has a four-centred arch, with numerous small ribs.

In the time of Richard I., the manor of Tickenham was held by a branch of the Berkeley family; (the arms of the Berkeleys occur, with several other coats, in the chancel-window,—*gules*, a chevron between ten crosses patée *argent*.) and this branch assumed a name from the place, and called themselves De Tickenham. It afterwards passed into the family of Poyntz. The church was held formerly of the monastery of St. Augustine, in Bristol. In Abbot Newland's accounts, as *cellarer* of the abbey, 1491-2, we find payments for the carriage of grain from Clevedon and Tickenham to the granary of the abbey.—*Archæological Magazine for Bristol and the West of England.*

The Greenwich Pier.—The proprietors of the pier at Greenwich, which lately fell and is now in ruins, have commenced proceedings against the contractors (Grissell and Peto), for the recovery of damages in three different forms. The penalties sued for amount to 50,000*l.* It is understood that the contractors intend to defend the actions, and rely on the fact that when the stone pier gave way some time previous, the expenses (1,500*l.*) were jointly borne by the company and the contractors.

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